CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Army Entertainment Big Task

Ottawa Defines Board's Power

The Wartime Prices and Trade Board, under the signature of chairman Donald Gordon, has issued a statement setting forth the authority of its appointee, R. C. McMullen, director of the Theatres and Film section.

Until now the questions and matters dealt with by James Stewart. head of the Services Administration Board, have been handled with understood authority and accepted by the trade. The clauses of the order, several of which require elaboration, are reprinted below:

1. No premises that were not actually used for the purpose of

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Girard Joins Up

Ray Girard, assistant manager of the Regent, Sudbury, has taken a leave of absence from 20th Century Theatres to join the Canadian Active Service Force.

Projectionists Give

Canadian moving picture projectionists allied with the IATSA have waived all overtime and extra time caused by showings of special Victory Loan bills or trailers and shorts on the regular program.

Tax 16 mm. Films

The Copyright Appeal Board has granted the Canadian Performing Right Society permission to tax all positive prints of 16 mm. films used commercially in Canada at the rate of one dollar per print. Fees are payable within 10 days of importation in the case of imported films and distribution where the films are produced here. The has annual application.

The Society had asked the right to impose a $20 semi-annual fee per machine. The rule was made instead.

Military Centres Provide No. 2 Dominion Exhibition Circuit

The entertainment of Canadian soldiers through motion pictures has become, from a modest beginning, a major theatrical enterprise requiring expert attention. The army cinema circuit is the second largest in Canada today and it is serviced through the regular trade distribution channels.

Great Britain also maintains a vast entertainment organization, though theatre relaxation there is made up mainly of live shows. Diversion under fire is a much more difficult task but the British seem to have mastered it in splendid fashion.

Entertainment in Canadian army camps is made up of motion picture showings. The only break in this policy occurs when service organizations send in a variety bill, or stars of the stage, screen and sporting worlds make personal appearances. These are confined to the larger centres.

Canadian soldiers are luckier in matters of entertainment than those of England and the United States. The English and American lads must pay to see movies but

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The Laugh That Might Have Been

The buildup given "Captain of the Clouds" by Warners is a classic example of news and publicity inseparably interwoven. Because news is controlled today those divisions of the Fourth Estate have overlapped and dovetailed oftener than ever before. Public Relations men and their scorned brethren, press agents, have won a new respect for their service in behalf of public information.

But every press agent has a cute gag that's closest to his heart. That's why the Canadian office of Warners is dreaming sadly of what might have been a prize laugh.

A member of staff sought frantically and vainly to find a German homing pigeon. They wanted to release it from the roof of Shea's, Toronto, the night 'Captain of the Clouds" opened with a fanfare. With a band containing this message:

"Dear Adolph:

"The Captains of the Clouds are here tonight. They'll be seeing you soon."

Stephenson Rests

Charlie Stephenson, manager of the Century, Kitchener, was granted a leave of absence for two months by Twentieth Century Theatres. Charlie was operated on a while back and needs recuperation.

Douglas Cooper Dead in Toronto

Douglas Cooper, veteran member of the motion picture industry, died in Toronto on February 16th following a lengthy illness. Mr. Cooper was an honorary member of the Canadian Motion Picture Pioneers, having been one of this country's earliest film executives.

He was the first general manager of the General Film Company, which was an outgrowth of the Klein Optical Company, and brought into Canada films produced by such old-time studios as Vitagraph, Essanay, Lubin and Biograph (of which Mary Pick-

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Grand, Sudbury, Robbed

The Grand theatre, Sudbury, a 20th Century Theatres house, was robbed on Monday, January 16th.

Thieves got in after the Sunday midnight show and got away with the receipts of Saturday as well as Sunday midnight.

Max Phillips is the manager.

Canada and USA to Use Same War Shorts, Says John Grierson

The United States and Canada will be using the same films on civilian defence, industry mobilization and so on, John Grierson, Dominion Film Commissioner, revealed in an address to the Canadian Club in Toronto.

Documentary films, which Mr. Grierson termed "facts on a bandwagon," are now being turned out by the National Film Board at the rate of three each month. According to the Commissioner, these have been so well received by movie patrons across the line that United Artists signed a contract calling for the delivery of one each month.

He commented on the reception in the United States to NFB's timely short, "War Clouds in the Pacific." American exhibitors recognized its interest and it got a Broadway showing. "One week later," said Mr. Grierson, "came Pearl Harbour. That picture was certainly prophetic."

The Commissioner paid tribute to the co-operation of the Canadian film industry. The film, he pointed out, has a special job at the moment outside of instruction. "For 20 years the democracies have been subjected to false teaching. Our education ran to blatherings about ease and luxury and

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H. O. PAINTER HANDLES REPUBLIC EXCLUSIVELY

H. O. Painter, Toronto Branch Manager for Empire-Universal, has become Canadian Sales Manager of Republic and will concentrate on the sale of that product exclusively. Harry Law, formerly of Vitagraph, has joined Republic.

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HYE BOSSIN, Managing Editor

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Very, Very True

We are pleased to reprint a recent editorial by W. R. Wilkerson, editor of an American contemporary, the Hollywood Reporter. It won considerable admiration in the Canadian trade. Raoul Auerbach of 20th Century Theatres sent a copy to all managers and other executives associated with him. The editorial follows:

"Paradoxical though it may sound, one of the main factors in the waging of a winning war is entertainment—entertainment of the civilian population and entertainment of the fighting forces. People deprived of entertainment become depressed, and depressed people lose efficiency and the firm belief in final victory. President Roosevelt is cognizant of this factor, as is every governmental and Army and Navy official. That is why they all regard Hollywood not only a necessary industry, but a vital one, as important as any other branch in the conduct of this war.

"Just what entertainment means to a warring people was related by Quent Reynolds, who has spent the past two years in London under fire. Last August, when the battered and weary British people, faced with the uncertainties of the United States aid, the reverses at Crete and in the Mediterranean theatre, were on the verge of forgetting "thumbs up," Bob Hope came to London in "Caught in the Draft." Newspaper editors wrote leaders, Londoners thronged to see the picture by the many thousands. And they all came out laughing. And that laughter spread optimism. Soon, Reynolds reports, the spirit of Great Britain was on the upgrade, the will to win as strong and fervent as before. History will not record this event in all probability, but that laughter engendered by the Hope picture, and other comedies that continue to be shown in Great Britain's theatres, is doing more to keep intact the Britisher's dogged desire to fight until Hitler is defeated than any exhortation on the part of their leaders. Great Britain regards entertainment as a wartime necessity. Washington, too, has so indicated."

Canadian Echo

Now to bring the subject closer to home. Read what the Welland-Port Colborne Evening Tribune has to say along the same lines:

"This week one of the Welland theatres is presenting an all-comedy program to its patrons. It was well timed, perhaps better than the management expected when the pictures were booked, which must have been some little time ago.

"It happens that the people of the Welland district have just come through one of the most strenuous election campaigns in the history of this riding. Arguments pro and con have been something of a strain upon the public. In some cases tempers have been a little frayed.

"At the psychological moment comes an all-comedy program for a whole week in one of the most popular forms of entertainment yet devised. People can "go to the movies" and forget their differences and relax. There is nothing better than a good laugh to restore equilibrium after the emotions have been stirred.

"The moving picture industry makes a great contribution to the happiness of the people. The care that it takes to provide good entertainment and for the comfort of its patrons is not always fully appreciated. The British people are noted for their capacity to enjoy humor even under difficult circumstances. A full bill of comedy for a whole week is a good tonic for any community."

Ottawa Defines Board's Power

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public exhibition of moving pictures for profit on January 31, 1942, shall hereafter be used for such purpose except with the written authorization of the Administrator of Services.

2. The Administrator of Services shall have power from time to time

(a) to prescribe the terms and conditions under which moving pictures films may be sold, rented, offered for sale or for rent, or supplied, and to prohibit any transactions except in accordance therewith;

(b) to require any person owning or having possession, control or power to dispose of any moving picture film to deal with, dispose of, rent or supply it to such person or persons, at such time or times, in such manner and on such terms and conditions as the Administrator of Services may prescribe;

(c) to fix the specific or maximum price or rate at which any moving picture film may be exhibited, rented, sold, offered for sale or for rent, or supplied, and to prohibit any exhibition, purchase, sale, rental or supply at any price or rate at variance with the price or rate so fixed.

3. This Order shall be effective on and after the 12th day of February, 1942.

No. 1 would seem to affect some 150 theatres in outlying regions throughout the Dominion which close in the Fall and open in early Summer because of deep snow and unfavorable weather. They have thus been closed on January 31st, the date stipulated in the order. Their position is understood and will be allowed for. Several theatres, now nearing completion in various parts of the country, are affected also by the date but there is little doubt of adjustment being made.

Canada, USA Use Same War Shorts

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brotherhood of mankind—and that everything could be settled about the conference table."

These misconceptions must be dissipated and the real needs of the moment brought before the people, he declared.

"It's a different kind of propaganda than in the last war. We are dealing with a total war in which every perspective of the world is involved. The people of the world crave to participate in this war and they want to know what is going on and where they can do their bit."

Douglas Cooper Dead in Toronto

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ford was then the bright young star).

Later when some of these companies broke away to organize their own distributing organizations, Cooper became associated with a company known as "Super-Features," which brought the film version of the famous Drury Lane melodrama, "The Whip," to Toronto.

Cooper's most famous booking, however, was as a member of the Exhibitors' Distributing Corporation, which had its offices above the old Rialto Theatre at Shuter and Yonge Streets. For this company he brought the Mabel Norman picture, "Mickey," to Canada for its sensational all-summer run at the old Grand Opera House.

Goldwyn Readies Two

Samuel Goldwyn expects to have two pictures in the market in quick succession this spring, with the two remaining pictures on his current year's "definite" schedule due to be on the nation's screens by early fall. At the moment, he has signed no release contracts to cover their distribution.

"Pride of the Yankees" will be ready for distribution soon after the opening of the baseball season in April. His British-made "The First of the Few," which Leslie Howard directed and in which he is starred, reaches the screen first. It is completed and ready for release.

On the heels of "Yankees," Goldwyn plans to put "Treasure Chest," Bob Hope opus, into work, and "Swing Shift," comedy with music, a week or two later, both pictures to be ready for Fall release.

Not on the Bill

Patrons who went to Barnwell Theatre on a recent night in search of stark, grim screen drama got it—in real life.

Midway of the film "You Belong to Me," Earl Moore, 24, stood up. His head blocked the camera light and threw a silhouette on the screen. He shouted a few passionate words of despair at the audience and then fired a pistol bullet into his brain.

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ITASA Issues Salvage Plan

The ITASA, which organization governs moving picture projectionists, has developed 10 points whereby the man in the booth can do his share by being clean, careful and thrifty.

A copy of the instructions is being distributed in printed form to be hung wherever projectionists, maintenance men and stagehands are working.

ITASA executives conferred with an industry sub-committee on conservation and the plan resulted. Canadian locals will distribute the ten points to their own memberships.

Following are the instructions:

1—Keep your projection rooms and equipment clean. Dirt causes wear and tear.

2—Lubricate properly all equipment. Follow the manufacturer's instructions.

3—Make ONLY necessary replacements to conserve spare parts.

4—Burn carbons at minimum current specified by the manufacturer. Use carbon savers where available.

5—Clean lenses of optical systems with soft tissue and protect condensers and reflectors.

6—Service regularly all electric current distribution points, such as: motors, generators, bus bars, fuses, switches, resistors and condensers.

7—Allow sufficient warming-up period for all vacuum tubes. Burn tubes at specified ratings of equipment manufacturers.

8—Inspect, thread and rewind film very carefully—keep it clean.

9—Handle reel and film containers with care—these cannot be replaced.

10—DO NOT THROW ANYTHING AWAY.

KEEP all worn-out parts and metal coated carbon stubs; collect copper and other carbon drippings. Keep all burned-out or broken vacuum tubes and incandescent lamps. You will receive instructions as to the proper disposal of this salvaged material.

Goofy to Stardom

Goofy is slated to appear in a special series of shorts subjects based on "How to do It!"

Long a favorite for his supporting roles in Disney's films, this simple, homespun character with his naive buck-toothed face, now steps out by himself as a ranking Disney star.

The Goofy series now under way in Hollywood will feature popular sports as the running theme. Goofy first appeared on the Disney roster in 1932. RKO Radio will release the series.

Sentimental Cases

Charlie Stephenson, ye olde timer, stopped in the office for a quick kibitz the other day. A few minutes later Syd Taube, another film trade antiquarian, stuck his nose in to pay his disrespects. After a period of affectionate abuse and harking back, which is the conversational custom of filmdom's veterans, they began cutting up their recent sojourns in the hospital.

Charlie had a doctor who was quite a gagster and the bane of the girls in white. They solicited the old showman's help to put the medico in his place. Charlie blew up a balloon, placed it under his pajama top, pulled the cover over and called the doctor.

"Look at that!" he screamed, pointing at the swelling. "You must have forgotten something inside of me. My stomach is up like a balloon!"

The frightened doctor pulled the screen around the bed and bent to his task just as Charlie stuck a pin in the balloon and burst it in his face. While the nurses howled.

Upon hearing this tale Mr. Taube immediately condemned Mr. Stephenson's veracity.

"Now," he said. "I'll tell you something that really happened."

Syd went on to say that during his stay in the hospital a nurse came in to rub his back. "So I said to her, I'll tell you what I'll do. I'll let you rub my back—if you let me rub yours." That's what Syd says he said.

Mr. Stephenson was not amused at this. With a straight face he asked: "And did she?" Mr. Taube said no.

"Huh!" pooh-pooh'd Charlie, "You didn't have much fun in your hospital!"

* * *

Minstrel

That chocolate-colored imp who enlivened film offices the other day was 13-year-old Eddie Oliver.

Eddie drops in, does a few choice tap steps, and assesses the watchers a nickel each. I had a chat with him in which I learned that he sees out of one eye. His ultra-thick glasses made me ask. He's one of 13 children. His father taught him to dance and hum his accompaniment.

He starts out after school and keeps going until 7.30. "It's better than selling newspapers," he said.

* * *

Stamping Out Hitler

A number of people around town have a good war efforts idea in action. It consists of collecting used stamps of every kind. The stamps have a dye which can be reclaimed and the proceeds support a hospital in England. There's a great amount of mail in the film belt and it would be nice if somebody organized such a collection around here . . . The Alec Starkman stag was quite an hooray, with 23 entertainers on hand from a local theatre to enliven things. Alec, a projectionist whose late father was well-known in the local theatre field, is marrying the sister of Dave Seigal, also a projectionist . . . Saw Abe Sprachman, the theatre architect, at the Old-Time Newsboys banquet. Incidentally, Kaplan & Sprachman's latest job was the new Cinema theatre, a top-flight effort.

* * *

Honest Dave

A credit to the business is Dave Murray, caretaker of the Ace theatre, Queen street. A lady patron lost her purse in the theatre, which contained a $25 War Savings Certificate, about $40 in cash and considerable jewelery. The lady took the loss hard and a careful search of the theatre failed to reveal it. Patron and management had reconciled themselves to its loss.

The next morning manager Murray Sasloff found it on his desk—where the eagle-eyed and honest Dave had placed it after discovery.

The lady, not having slept all night, rushed right down and retrieved it joyfully. She was effusive in her thanks.

P.S. She forgot to leave a reward. But she'll probably think of it later. "So what?" asks Dave. "I only did my duty."

Writers Dedicate Kipling Plaque

The League of Vermont Writers has announced that it will dedicate a bronze plaque honoring the memory of Rudyard Kipling in the State Library at Montpelier, Vermont, on Saturday, February 28. Officiating at the ceremonies will be Governor William H. Wills, Leon W. Dean, president of the league, a number of other state officials, and the East-Indian boy-actor, Sabu, who has just completed the role of Mowgli in the motion picture of "Jungle Book," written by Kipling in Vermont.

Now on a nation-wide defense stamp-selling tour under the auspices of the United States Treasury Department, Sabu's itinerary has been so planned as to bring him to Montpelier on the day of the dedication.

The bronze tablet to be affixed to a wall of the State Library Building, is inscribed as follows:

This plaque has been affixed in honor of Rudyard Kipling, who resided in the state of Vermont from 1892 to 1896. Here he wrote the Jungle Books, The Day's Work, The Seven Seas and Captains Courageous.

League of Vermont Writers
February, 1942.

The picturesque Kipling home, called "Naulahka," which is now privately owned, is in the town of Dummerston, Vt., near Brattleboro. The house was built by Kipling who was delighted with Vermont and who, perhaps, would have remained a resident but for certain untoward circumstances which arose. The famed author became interested in Vermont after his marriage in London to a Brattleboro woman, Carolyn Balestier.

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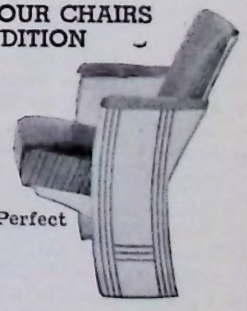

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Digest of Reviews

Regal

WOMAN OF THE YEAR

The studio turned up a new and solid combination in Spencer Tracy and Katherine Hepburn. The story is a variation of the marriage vs. career routine but playing and direction take it into the top-grade entertainment field. Hepburn is much more human and seems to have lost most of the two-tone inflections that have irked anti-Hepburnites on past celluloid occasions.

Tracey dominates through most of the footage as the hard-bitten newspaperman who would rather have a home than a salon and in the end has his way. Hepburn is more fetching and capable than ever before. The piece is splendidly dressed up and holds up all the way. **The entertainment value lasts from the credits to the fadeout.**

Best of all, it contains consistent laughter which arises naturally from the personality of the players and their situations instead of by the introduction of special characters to inject it.

Among the players are Fay Bainter, Minor Watson, Reginald Owen, Ludwig Stossel and Roscoe Karns.

Paramount

FLY BY NIGHT

A jerky plot about a young doctor framed by spies as the murderer of an assistant-inventor of a new weapon. The spies work out of a madhouse. A girl who helps him escape marries him under pressure of circumstances. There are a number of redeeming features which make it exciting in spots.

Richard Carlson is the wronged medico. With Nancy Kelly, Albert Basserman, Miles Mander, Walter Kingsford and Clem Bevans.

Empire-Universal

ROAD AGENT

A mildly musical western, second of a series, with plenty of shooting, some sweetheart stuff and a hurrisome pace. **An okay job.**

Story is of a pseudo-stickup trio who bring in the real bandits. The threesome comprises Dick Foran, Andy Devine and Leo Carrillo. Ann Gwynne is the gal and Samuel S. Hinds is the Wells Fargo man.

THE WOLF MAN

A scarer of the Dracula ilk. It is **well-geared and well-manned.** Claude Rains, Warren William, Ralph Bellamy, Patric Knowles, Bela Lugosi, Maria Ouspenskaya, Evelyn Ankers, J. M. Kerrigan, Fay Helm, Forrester Harvey and Lon Chaney, Jr., are a **choice cast** for any B and they serve the demands of the **smooth plot** expertly. The photography falls in exactly with the character of the tale.

Chaney is the heir to the ancient and werewolf-ridden castle who becomes one when bitten, killing and being killed.

Fox

BLUE, WHITE AND PERFECT

Michael Shayne, detective, again breaks his promise to blow off the sleuth racket and uncovers a spy ring stealing industrial diamonds. The gal who gets the broken promise on schedule from Lloyd Nolan is Mary Beth Hughes. Nice cast helps make it **a timely and interesting little drama.**

W. J. Long Explains Resignation From Odeon

The following letter has been received from W. J. Long offering an explanation of his much-discussed resignation from Odeon Theatres of Canada. It is reprinted verbatim:

Vancouver, B. C.
February 16, 1942.

The Editor,
Dear Sir:

So that you will have the facts accurately, I am forwarding the following information to you direct.

I resigned as Manager and President of the Vogue Theatre as well as resigning as President of seventeen out of the approximately 21 theatres of the Odeon Chain in British Columbia.

I was instrumental in securing the financial backing of the Reifel interests of this City in the construction of the Vogue Theatre. No expense was spared to make it one of the finest theatres in the Dominion of Canada. The equipment was the finest that could be bought and the final result was a theatre that was the best that money could produce.

This theatre was to be operated by myself as an indepednent venture. When N. L. Nathanson advised me during the Fall of 1940 that he was going to sever his connection with Famous Players and organize a new chain of theatres, he advised me that he desired to have the Vogue Theatre as the ace house in the British Columbia chain. In view of the exceptional picture that he painted regarding the future of this new chain, I decided to persuade the Reifel interests to lease the Vogue Theatre to the new organization.

Subsequently Mr. O. R. Hanson and Mr. Paul Nathanson visited Vancouver during the month of February, 1941, and closed the deal for a ten-year lease on the Vogue. Mr. Hanson was a tower of strength in the negotiations as the Reifel interests were not favorably disposed toward making a deal. It was only due to the fact that Odeon agreed to the payment of a large rental that the deal was finally consummated.

It is more or less widely known in Vancouver that I personally have been very dissatisfied and keenly disappointed at the way matters have developed. Last August I made a trip to Toronto for the purpose of seeing Mr. Nathanson and Mr. Hanson, and desired at that time to sever my connection with the Company. Mr. Nathanson persuaded me to return to Vancouver and continue with the Company.

When Mr. Masters was appointed General Manager of the Company I interviewed him last December and told him of certain arrangements that were made with me but never carried out. As a result of this interview with Mr. Masters I told him that I would carry on for approximately ten weeks, and at the end of that time I would give him my decision as to whether I desired to continue or not. At the end of this period I advised Mr. Masters that I desired to resign and the resignation became effective on February 12th.

I wish it made clear that I have nothing but the kindliest feelings for Mr. Masters and all those with whom I have had dealings. I wish particularly to extend to Mr. Oscar Hanson my sincerest thanks for his kind co-operation and sincere effort to advise me on all occasions when this advice was sought.

Thanking you for your past co-operation, I am,

Yours very truly,
W. J. LONG.

RCAF Kid Caps

Glamor of uniforms for youngsters is being capitalized by Warner Bros. in exploitation of "Captains of the Clouds." The company is sending 200,000 dark blue overseas caps modeled after Canadian air force uniform to exchanges for exhibitor distribution. Cap carries "Captains of the Clouds" imprint.

Hays Group to Meet

The annual meeting of the Motion Picture Producers and Distributors Association has been set for March 30th. Will Hays will preside.

Hope Wins Radio Poll

Bob Hope, Paramount star, won the 11th annual radio poll of the New York World-Telegram, ousting Jack Benny from the top spot after eight years. Hope was second last year.

Dinah Shore won the award as the most popular of feminine songsters.

Doug Churchill Buried

Douglas Churchill, Hollywood correspondent for the New York Times and a screen critic since 1932, was buried in Los Angeles. He was born there.

Churchill, who was 42, died in Phoenix, Arizona, after an illness of over a year.

Discs Help Showmanship

Leslie Campbell, Manager, Strand Theatre, Trail, B.C., is using good showmanship in presenting his "Box Office Headlines" broadcast over CJAT, Trail, on Sundays at 8.15 P.M.

After using MGM gratis air trailer recordings to plug the particular pictures on which they are issued, Mr. Campbell keeps them on file to use on later programs. He announces them as examples of pictures radio listeners have already enjoyed at the Strand and representative of the type of pictures being regularly shown at the theatre.

Mr. Campbell states use of the discs is saving the theatre about $3.00 weekly and enables him to present the best stars on the screen to radio listeners in Trail in vicinity.

The program on "Flight Command" is typical of those being used by Mr. Campbell and may be of interest to other Canadian theatre managers. The training of Empire flyers in Canada is mentioned in the continuity, although "Flight Command" is a story of U.S. flyers. That's another example of good showmanship on the job.

Dewey Bloom, MGM's aCnadian promotion representative, states the MGM air trailers are being used by 44 Canadian radio stations, and are available gratis to theatre managers who wish to use them regularly on local radio stations. This is just one of 56 different promotion services available to MGM exhibitors gratis or at the cost of a few admission tickets.

Hale an Industrialist

Alan Hale is the only actor personally affected by Government priorities. He is a manufacturer of fire extinguishers and theatre seats.

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Army Exhibition Is a Big Task

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Johnny Canuck, due to the kindness of service organizations and the film exchanges, sees them free. And at no cost to the government.

Keeping the soldiers from boredom via motion pictures is a high-class job of organization in Canada which, because the demand is continually increasing, requires constant attention. From Col. John A. Cooper, chosen by the Auxiliary Services of the Department of National Defence as Honorary Secretary, it was learned that the number of situations in December was 238, as against 219 in October.

Camp showings began shortly after the outbreak of the war and the 40 to 50 situations grew to the number mentioned above. The total number of days on which pictures are shown, 668 in October, jumped to 713. Towns being served now are 129, four more than in the past and programs have shown a comparative increase. Even Newfoundland gets movies, the number being nine every three weeks.

The credit for this great work is due four Canadian service bodies, Canadian Legion War Services, Knights of Columbus Army Huts, Salvation Army War Services and YMCA War Services. Each organization sends its representatives to a committee of which N. L. Nathanson is Honorary Chairman. Col. E. A. Deacon, Director of Auxiliary Services for Ottawa, works in conjunction with the committee, the records of which are kept by Col. John A. Cooper.

The service organizations defray all expenses for film and projection equipment. Film exchanges charge a nominal rental for product, which is mainly 16 mm. Despite being opposed to the commercial showings of 16 mm. pictures, Hollywood was quick to cooperate. Certain studios which made no 16 mm.'s at all began making prints at the request of the committee. Those studios turning out the smaller prints had a rule that they must not be shown for two years after the regular runs and this was cut by a year to give the soldiers a chance to see later productions.

The Canadian Performing Right Society, which represents Ascap in Canada, has waived all fees for showings in army camps.

Earlier reports showed that last year a total of 354 prints was distributed and that the number of playing days in Canada and Newfoundland was 30,160. This gives some idea of the committee's work.

The committee was organized when the work increased in such proportion as to present a difficult problem. The then head of Auxiliary Services, Brigadier-General Foster, asked the assistance of various citizens and organizations. The Department of National Defence appointed Mr. Nathanson and Col. Cooper to the leading executive posts.

Great Britain

Under wartime pressure Great Britain has developed the greatest theatrical venture in history under single auspices. "The Road" is no longer dead. It took the war to revive it to a degree exceeding anything in the past.

The origin of the revival of the stage to share audience interest with the movies in Great Britain is ENSA—the abbreviation for Entertainment National Service Association. This organization turns out shows like an assembly line and keeps them routed expertly.

ENSA also sponsors radio broadcasts and movies—though it does not produce the latter. The motion picture end of ENSA is responsible for more than 45,000 shows to date. This in itself is a vast job, requiring an army of operators and a long list of halls and equipment.

Since 1939 more than 100 separate troupes of entertainers have been working steadily, putting on shows anywhere in the world where Empire troops can be found and in any place that has the room, from a shed to the deck of a battleship.

ENSA employs 1,600 actors who cover 136,000 miles every week in every manner of conveyance. More than 50,000,000 persons have seen an estimated 100,000 performances since it started. Britain has been divided into 25 theatrical zones by its traffic department and each company covers an area before it switches with another.

To make things more facile ENSA executives have standardized equipment wherever possible.

Accommodation for the actors is one of its greatest problems and this seems well in hand. ENSA has established 22 hostels and 1,332 billets.

Players receive a minimum wage. ENSA shows are not gratis. Service men pay to see them and, like civilians, if they don't like a show they stay away. Good units carry on for from six to eight months but bad ones, like turkeys everywhere, fold up quickly.

ENSA shows, depending on patronage for financial support, must be good or else.

Ex-Juve Stars Make Good

It probably is just about an even bet that a prominent child star will succeed in films later in life.

This includes the really top-notchers among the children. Among those who play minor parts as children, the odds are much shorter.

As a result of more careful training and handling, it is possible that child stars today have a slightly better chance of sticking than they did a few years ago.

Nevertheless, public taste and Hollywood's often strange ways of doing business make the future uncertain for any youngster. Or grown-up, either, for that matter.

Here are some of the youngsters who have made a go of it after growing out of child roles:

Marjorie Reynolds, Jackie Cooper, Bonita Granville, Johnny Downs, Shirley Temple, Jackie Searle, Mickey Rooney, Anne Shirley, Nancy Kelley, Virginia Weidler, Freddie Bartholomew and Eddie Bracken.

And here are some others, equally prominent at one time:

Jackie Coogan, Robert Soogan, Peggy Montgomery, Wesley Barry, Jane and Catherine Lee, Davey (Sonny Boy) Lee, Baby Peggy, Baby LeRoy, Terry Kilburn, Mary Kornman, Joe Cobb, Farina and Sunshine Sammy.

The current crop of youngsters include Carolyn Lee, who has the best part of her life in "Mrs. Wiggs of the Cabbage Patch"; Roddy MacDowell, who scored a hit in "How Green Was My Valley"; Patsy Nash of "I Live on Danger," and youngsters like Larry Simms, Baby Sandy, Joan Carroll, Gloria Jean, Darryl Hickman, Scotty Beckett, Bobs Watson and Juanita Quigley.

FOR BRIGHTER MORE DEPENDABLE
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USE
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MADE IN CANADA
CANADIAN GENERAL ELECTRIC

The National Film Board and You

RELATIONSHIP OF NFB TO THE INDUSTRY

The National Film Board of Canada, headed by John Grierson, is today more than a national phenomenon. In all the world it is the most highly regarded of non-private film organizations. Its short subjects have won world-wide distribution and acclaim from distributor and patron alike. Canadians, whether in the film business or not, should become better acquainted with the aims and objects of the NFB, lest its fame abroad exceeds its appreciation at home.

As expressed by Mr. Grierson, the Government's intention is to present entertainment and education—at a profit, it hopes. That the product bears the government's viewpoint doesn't remove from the fact that the NFB in business is the same as any other distributor. The NFB admits that and asks no preference except in special cases. cases.

Several months ago John Grierson, in an address to the National Board of Review in New York City, spoke on "The Relations of the Government to the Film Industry in Time of War." Because it dealt largely with Canada, the American film trade press, finding it of minor interest, gave it scant coverage. Mr. Grierson's ideas are interesting and important. This article is made up of the chief phases of his address.

We intend to extend our report on Mr. Grierson and the NFB in future issues.

THE first and main plank in the film policy of the Canadian Government is a very simple one. We take the Film Industry as it is. We don't try, because there is a war on, to build some other kind of Film Industry. We take it the way it is: as a showmen's industry dedicated to showmanship and commanding the attention of a Canadian audience of two and a half million people who happen to be interested in and happen to need showmanship.

Of course there are other ways of looking at it. One might say with the poets: Absent thee from felicity a while and life is real, life is earnest; and one could start with Orders-in-Council and executive orders to butt into the business and turn the whole thing into a state-driven propaganda machine. In fact, there was one government since the war broke out—I won't mention its name — which had a momentary brain storm and thought that way and declared all screen time belonged to the nation. Of course, in time of war, everything belongs to the nation and to the common effort, but that wasn't just the wise way to say it. Nor was it necessary to say it at all.

Our viewpoint in Canada has been different and for the following reasons. We believe that the strength of the Film Industry lies precisely in the fact that it is an entertainment industry. What is most valuable to the State in time of war, as in time of peace, is that it command a vast audience who go genuinely and spontaneously for the emotional stimulus which the movies give them. That is the very audience we want to address. That is the very mood in which we want to find them. Therefore, so far from disturbing the expectation of emotional stimulus, we want to preserve it. The very last thing we want to do is to drive our audience out of the theatres. It would be a poor State Public Relations Service which killed the audience it wanted to reach.

* * *

THE first result of this policy is that we have from the first sought the co-operation of the Film Industry in Canada. I may say that, at the outset of the war, the Industry, like any other good citizen, informed the Government that its power and strength were fully at the disposition of the State. That offer was made unanimously; and I know that offer was made earnestly and with a full sense of responsibility. We replied in effect: We thank you very much and there is a good deal of specific co-operation which the Film Industry can give. It will be sought and it will be sought in specific terms. But we also let it be understood that we did not wish to disturb the essential workings of the Industry as an instrument of entertainment. In fact we pledged ourselves that whatever we might ask the theatres to carry in the way of public information would have to measure up to the normal standards of interest, entertainment and emotional stimulus, or we would ourselves be the first to jerk it. We have kept that pledge and the Industry has kept its pledge; and we recently had confirmation of that when Mr. Fitzgibbons of Famous Players, speaking for the Industry, made the selfsame point.

What is most important in times of war for public information? It is not information. There is no end of information. It comes from a million and one quarters, in quantity and persistence and complexity enough to bewilder the soul. No, what we are concerned with primarily is helping the people to a simple pattern of thought and feeling; and here I am using a phrase of Mr. Lippmann's — a simple pattern of thought and feeling which will enable people to take hold of the facts and give them significance. And to give people a pattern of thought and feeling is essentially a dramatic affair. It is, in fact, the normal dramatic approach of the cinema, which is the right and most potent approach in times of war.

* * *

THERE is one thing we do watch however. We don't overdo it. We have 13 issues a year on this series, like March of Time, and that for the present we think is enough high pressure on war reportage initiated by the Government. After all, there is a great deal of other material coming in. There are the news reels; there are the war shorts of the American companies; and, not least, there are the war shorts of March of Time. There are the British Ministry films like **London Can Take It** and **Target for Tonight.** We fill gaps wherever they may be. For example, no French newsreels come in nowadays for the large French-speaking public in Canada. So we supply them. But, by and large, we say that's enough of war reportage and to give the people any more would be to defeat our purpose. In this the Government and the Industry are agreed. In fact, my most difficult job is not to keep the Industry in line but to explain to the various departments, who are howling for screen space, that it is thirteen issues a year, one a month, and no more. Fortunately, I have the imaginative co-operation of a Director of Iinformation who understands these things, and there is a great deal of good sense in the Departments themselves.

* * *

IT is all a matter of meeting the Industry on its own essential terms. The Industry, after all, has a wide field in which we can genuinely operate. It is only a case of studying news values so far as the news reels are concerned, interest value so far as shorts are concerned, novelty value for the specialties and inspiration value wherever we can reasonably put it in. I am not saying that the Film Industry isn't sometimes a little more conservative than some of us would like to see it; but if, like the man from Missouri, it wants to be shown, it also is true that it can be shown. The history of our Industry over the past few years is not without honor in the realms of higher experiment.

* * *

THE machinery today works as follows: The Government's film interests are operated by a Board called The National Film Board. It is a separate department of the Government which looks after the film interests of all Departments. That is to say, all departments are required by statute to use it as their agency of production and distribution, and it is the function of the Board to plan from all their requirements a common policy, an integrated production schedule, and an integrated plan for distribution. Over and above this work for the Departments, the Board is charged with the job of looking after national as distinct from departmental interests. That is to say, it has a separate production and distribution schedule of its own, filling in the gaps the various departments may have left, and doing the sort of purely educational work the others are apt to forget.

* * *

NO member of the Film Industry sits on the Board. On the other hand, the Board has an advisor in the industry on a dollar-a-year basis. He is Mr. David Coplan. It is his job to keep the Commissioner informed on the views of the Trade and in general how the winds are blowing; telling the Commissioner, as he often does, when the Government is pressing too hard, or making mistakes from a professional point of view, or where the Government may use an opportunity of co-operating it has failed to appreciate. This advisor keeps in touch with the various committees on the Industry and keeps the Board informed of their findings and wishes.

From the beginning of the war, the Government has had the wholehearted personal co-operation of leaders of the Industry like Mr. Nathanson and Mr. Fitzgibbons, and the active help in production and distribution of men like Mr. Norrish of Associated Screen News, Mr. Gottleib of Audio, and Mr. Atkinson of General Films, and Colonel John Cooper, who governs the machinery by which special messages are sent out to the theatres on a mass scale.

See Son in UA English Pic

A movie made in England will bring to Mr. and Mrs. Fred Beaty of Van Nuys, California, their first good glimpse, in more than two years, of their Eagle Squadron son, Guy Augustus Daymond. Pictures which appeared on front pages last summer, with a story crediting to Daymond the Squadron's top score of Nazi fighters and bombers, were hardly recognizable.

The news reached the Beatys along with their son's announcement that he had been made Flight Lieutenant in the RAF.

"They Flew Alone" is the picture in which Daymond and many other American fliers of the RAF will be seen. It stars Anna Neagle and Robert Newton as fliers Amy Johnson Mollison and Jim Mollison. Directed by Herbert Wilcox and produced in England, the film will be released in this country shortly by RKO Radio.

Daymond, whose real name is Fred Beaty, Jr., was a Glendale, California, high school boy. He once tried to "crash" the movies because his sister, Laurette, was "stand-in" for various stars. At the time Beaty made his film bow, as part of British official aid in filming "They Flew Alone," the sister had won a commercial pilot's license and will either ferry planes for Uncle Sam, or become flight instructor.

Norway's Story to be Filmed

"The Edge of Darkness," a novel by William Woods that is to be published by J. B. Lippincott, has been purchased for filming. The story deal with the Nazi invasion of Norway and the continued resistance being put up by patriotic Norwegians in an underground campaign against the German occupation forces.

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Going AFTER THEM!

By Lloyd M. Mills

BILL PAYNE, Granada, St. Thomas, and his capable assistant, Bill Cupples, came through with a good campaign on "Keep 'Em Flying." They had an advance lobby display, neon stage letters, a co-operative page in the local daily, special front display, a large paper aeroplane, 18 feet long, over the marquee.

A special display in the lobby was a torpedo. The fact that the Victory Loan people used the title in their ads helped a lot, too.

* * *

FRED THOMPSON, Rex, London, used a PA system to play songs from "Kiss the Boys Goodbye" from the marquee. This is a good idea for anybody. Fred uses the usual methods in good measure. These, with the addition of some unusual stunt, will perk up most box-offices.

Let's hear from you often, Fred. We'd like to know what you're doing.

* * *

DOUG PATTERSON, Opera House, Orillia, had "Sun Valley Serenade" and did a good selling job of it. He tied the picture up with local music stores and jukeboxes. He sold the picture to high school students through the school paper. The kids love Glenn Miller and you'd better not forget that when the picture comes your way.

* * *

MURRAY SASLOFF, Ace, Toronto, turned in a powerful week's take on another of his novelty programs. This time it was a "Triplets Show." He used pictures with the Marx Brothers, The Andrew Sisters, the Ritz Brothers and the Three Stooges. He offered free admission to any and all triplets who presented themselves at the box-office.

The idea attracted much attention. Both Roly Young of the Globe and Mail and Jack Karr of the Toronto Daily Star wrote about it.

* * *

MEL JOLLEY, Columbia, St. Thomas, got a grand tie-in with Quaker Oats for "Dive Bomber." To begin with, they paid for 3,000 heralds to tell about it.

At the Saturday matinee all kids turning in three box tops were admitted for 10 cents instead of the usual 12. Each kid got a gift of a miniature aeroplane cockpit for training pilots.

In this manner he jammed the theatre at no cost to himself. He got many grocery windows because of the Quaker Oats connection.

Write to Mel for the details.

RALPH TIEDE, Geneva, Orillia, got a life-saver tie-in with "Navy Blues" and that company had a girl give away samples and copy on the street. On "It Started With Eve" Ralph handed out apples with copy attached to one pupil in each classroom of the town's schools. The pupil was instructed to present it to the teacher. He also distributed valentines bearing copy from house to house.

* * *

KEITH WILSON, Tivoli, Kingston, came through with a bangup campaign for Foto Nite, which opened last week at the Tivoli and Grand theatres.

He had one full page in the newspaper, a co-operative scheme with local merchants, and a window display of photos and data of people who had won money. Keith put up a special panel front filled with pictures of previous winners. All his copy plugged the line: "Too big for one theatre."

According to Keith's letter, business was very good.

* * *

BOB MARTIN, in opening his new Cinema theatre, Toronto, got out 100 jumbo window cards and sold ads to pay for a fine souvenir booklet. There were 10,000 copies of the booklet, which was distributed in the neighborhood a few days in advance. He had a reader in the Toronto Star and a special opening ad.

Since I chanced his opening, I want to say that it was a huge success and that Robert looked sweet enough to kiss in his double-breasted soup and fish.

* * *

BOB BROWN, Vanity, Windsor, has been running a Three V's contest. One of those who sent him a letter was Rev. Paul Markovits, B.A., pastor of the Hungarian Evangelical Lutheran Church of Windsor and district. His contribution is as follows:

Vitality—All your features possess that vitality which bring many visitors to your theatre. The pictures are worth seeing.

Vivacity—Lively pictures, first shows in town.

Vividity — The atmosphere brings delight to anyone in the show.

For "The Men in Her Life" Bob sent out an Enquiring Photographer, who took snaps of folks on the street and handed them this card: "If you find your picture displayed in the lobby of the Vanity, you get a free pass to see Loretta Young in 'The Men in Her Life.'" The card carried a plug for Coulter's camera supplies, who supplied the film and developed the pictures.

Notes From Universal

Alfred Hitchcock will head for New York and a month's vacation immediately upon completion of his directorial stint on "Saboteur," which Frank Lloyd Productions is making for Universal release. Reason for the jaunt is to get his first glimpse of his tweleve-year-old daughter, Patricia, in the Broadway production of "Solitaire," in which she is making her professional acting debut.

* * *

Damon Runyon, famous newspaper columnist and short story writer, visited the set of "Butch Minds The Baby" at Universal yesterday, and watched Director Albert A. Rogell put Virginia Bruce, Brod Crawford, Dick Foran and sixty infants through a scene. Runyon wrote the original story from which the Mayfair Productions' screen version was adapted, and during the visit, rewrote at Rogell's request, a change in the script to "fatten" up the part of 13-month-old Harold Michael Barnitz who is reported to be currently stealing every scene in which he appears.

* * *

Universal has assigned John Mattison to stage dance routines, and Seward Webb gets the assistant director berth on "Broadway", Bruce Manning Production, which will on on shooting schedule next week with William A. Seiter directing. George Raft and Brod Crawford have been set in top roles and testing is under way for several important feminine parts.

Snips and Snaps . . .

MEET MISS HONEY BEE, Hollywood's newest siren of the cartoon world. As sweet as her name and as appealing as a Madeleine Carroll, Honey makes her screen debut in Paramount's unusual Technicolored feature, "Mr. Bug Goes to Town."

IT'S TRUE!
By Wiley Padan
406
TEN-YEAR-OLD DARRYL HICKMAN (WHO RECENTLY WON ATTENTION FOR HIS TOUGH BOY ROLE IN "MEN OF BOYS TOWN") IS CAST AS THE SON OF "JOE SMITH, AMERICAN"... A DRAMATIC M-G-M FILM OF SECRET FOREIGN AGENTS IN THE AIRPLANE INDUSTRY!
Robert YOUNG
IS BEATEN UP BY KIDNAPPERS IN "JOE SMITH, AMERICAN." EARLY IN THE FILM, DARRYL HICKMAN TELLS YOUNG THE STORY OF NATHAN HALE (WHO MADE THE FAMOUS STATEMENT—"I ONLY REGRET THAT I HAVE BUT ONE LIFE TO GIVE FOR MY COUNTRY!") But... THE BOSS OF YOUNG'S CAPTORS IS PLAYED BY JONATHAN HALE... GREAT GRAND-NEPHEW OF NATHAN HALE!!
Marsha HUNT—
ACCLAIMED ONE OF THE FINEST YOUNG CHARACTER ACTRESSES IN HOLLYWOOD... WAS BORN IN CHICAGO ON OCT. 17. SHE STUDIED DRAMATICS AT THE THEODORE IRVING SCHOOL OF DRAMATICS... LATER BECAME A POWERS MODEL.
OK! UNCLE SAM... WE'RE BACKING YOU UP 100%
FOR DEFENSE
BUY UNITED STATES SAVINGS BONDS AND STAMPS

THIS IS HOPPITY, the grasshopper, the Bob Hope of the cartoon world who makes his film debut in Paramount's animated Technicolored feature, "Mr. Bug Goes to Town." He's the hero of tiny Bugville, just 45-inches from Broadway.

Bogart Gets His Beauty

Humhprey Bogart gives you the lowdown on the buildup. The Warners star is here shown giving Kaaren Verne, his co-star in "All Through the Night," a going-over. Step one, two and three are shown. Local romeos please copy—and improvise any further steps.